



Number 18

April 1964

### OUR SOCIETY

by Ted Lewis

Our Society has been in existence for forty-five years and is thought to be the oldest established gramophone society in the world, yet we have no proper archives. It was decided that someone should seek out the facts of our existence and this job fell to me. It has proved to be most interesting.

It would appear that the Society was the brain child of a certain Mr. Norman Hillyer. He called a meeting of prospective members to be held somewhere in the City during April 1919. I have been informed by Mr. Arthur Weatherley who is known affectionately to members as "The Baron" and who is now the sole surviving founder member that this meeting was held in someone's office but he cannot remember the exact location. He is however certain that it was not the Rod Reform Restaurant at which all subsequent meetings were held during the first twenty years of the Society's being.

It was decided to call the newly formed society "The London Edison Society" after the style of the older Manchester Edison Society, now no longer in existence. About forty people joined, quite a number of whom were ladies. Among the many well known phonograph enthusiasts of that period who joined the Society were Mr. Norman Hillyer, founder and



first chairman, Mr. J. W. Crawley first Hon. Sec., Mr. C. F. W. Miles and Mr. F. Watts of 'The London and Provincial Phonograph Co.

Mr. Watts carried on his business in Clapham in a delightful old world villa, which stood in an orchard with chickens roaming about. There was a large barn like structure in which the record side of the business was conducted. The rear wall of this shed was covered in shelves on which were arranged in numerical order some ten thousand of his complete stock of fifty thousand 'Blue Amberols'. Older members will remember with pleasure the charming and courteous manner in which he conducted his business. He was indeed the true representative of a more spacious and leisurely age.

It was decided that Mr. Crawley should write to ask Mr. Thomas Alva Edison if he would honour the Society by becoming its President. Mr. Edison accepted the invitation on the condition that the title of the Society was changed to that of a Phonograph Society. At the next meeting, to comply with Mr. Edison's request, the name was changed to 'The City of London Phonograph Society'.

Many of the members were amateur wireless enthusiasts and in 1922, when the British Broadcasting Company was founded, they again changed the title to the 'City of London Phonograph and Radio Society' and continued as such until the outbreak of World War II in September 1939.

The death of Mr. Edison in 1931 left the Presidency vacant so Mr. Adrian Sykes, B.Sc. was elected to fill this position. In September 1939 at the outbreak of war, it was decided to cancel all further meetings until peace should be restored. Those who knew London during and just after the blitz will realise that it was no place in which to play a phonograph.

In 1946 the President, Mr. Sykes, with Mr. R. H. Clarke as Hon. Sec., recommenced meetings at monthly intervals. A new headquarters was found for the 'Food Reform Restaurant' had disappeared in the holocaust. Suitable accommodation was found at the 'Cock and Magpie' in Wilson Street where they continued until 1952, with the exception for a short period at the 'Flying Horse'. Then a move was made to our present Headquarters at the 'Horse and Groom' in Curtain Road.

- to be completed in our next issue-

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ROBERT WORMALD. Ted Lewis has visited Bob, back from Frimley Hospital and now in Amyand Ward, St. George's Hospital, Tooting Grove, London, S.W.17. He is in great spirits and sends us all his best wishes. He is still unwell, though improving. At present his hands are swollen, so he is unable to write, but he would be pleased to hear from any members who care to write.

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One member received this note from a 'dealer' - "Is a 'Klingsor' gramophone likely to interest you? If you are not acquainted with them it is unlikely to, as it is entirely different. There is no need to reply if not. I'll understand."



# THUMB NAIL SKETCHES By Tyn Phoill

No.13 Blue Amberol 1977 Ah! Moon of My Delight  
Sung by Reed Miller

This is the main tenor aria in Liza Lehmann's song cycle for four mixed voices, "In a Persian Garden". The words are taken from Fitzgerald's translation of verses from the Rubaiyat of Omar Khayyam, a Persian poet. I think Edison missed an opportunity in not recording the whole work.

A few years after this recording was made, H.M.V. made a best seller of the complete work with Agnes Nicholls, Hubert Eisdell, Edna Thornton and George Baker. This recording was supervised by Madame Lehmann and like many cylinders, is now a collector's item.

## + + + + + MANDREL MUSINGS by Gerry Annand

Having collected the Edison Standard and the 80-odd Blues with it, I looked for fresh fields to conquer. Turning to my still faithful friend, the 'Exchange and Mart' I spotted this "Edison Blue Amberols, bought, sold and exchanged, Laurence, Norton Wood, Clevedon, Somerset". Well, that was a beginning and a veritable mine for machines, blues and spare parts.

In the past many members benefitted from that address. It is only fair to state that Frankie Laurence told me of the reforming of the Society and gave me the late Mr. Clarke's address. That is to show that I was a 'rookie' long before I was put safely away as President. That was in November 1947. The upshot of correspondence led to lots of Blues, and what is stranger still, a holiday at Clevedon every October since. One year I was there, we had gathered masses of blackberries, and Frank & I cycled to Yatton where the dye people and the jam makers were in fierce competition for the fruit.

On our way back, we came across a deflected river and could only cross by rolling away some barrels and picking our way across a rickety workman's bridge. The other side was a mass of sticky clay. We pushed the cycles through this morass as best we could, and after half a mile, regained the road. As we mounted, the evening sun struck the spur of the Quantocks, five miles ahead, and, Frank, just as fed up as I was, pointed ahead and in the best Vernon Dalhart style said, "Tha's gold in them thar 'ills." Both sets of pedals went off in pursuit.

## + + + + + LAWRENCE SCHLICK'S FIND described by Ray Phillips

In August, 1963, Mr. Schlick of Worthington, Minnesota, was travelling in Connecticut and looking for phonographs. A lady in an antique store told him about a man who had shown some at a "Flea Market" sale. After journeying some eight miles he found the man's place. The phonographs were in a miserable shack at the back. Masses of broken and rusty pieces. Mainly Edison Standards with mis-matched horns, etc. He found one interesting machine, but it had the wrong motor. As he was about to leave, the man said that he did have a Dictaphone. Mr. Schlick thought

Avertise in the 'Hillandale News' - rates on application. Regular publication dates.

that all he needed that all he needed was another Dictaphone! But when the man said it had been put on a sewing-machine stand he thought he had better take a look. The man pushed aside several old console machines of the 1920's, and there stood a Bell-Tainter treadle-model Graphophone of about 1888. The man apologised for having to ask £18 for it. Mr. Schlick said this was alright, he would take it anyway. So by good fortune my friend now owns one of the world's rarest phonographs.

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W A N T E D                  W A N T E D                  W A N T E D

Only Collectors' Pieces

Berliner Models

I also require the following Cylinder Models :-

Edison 2 & 4 minute: in perfect condition with original horns.

Edison Bell                  Graphophones and Early Columbias

All three models of Lioret

Bettini                  Murdoch                  Polyphone                  Pathé

Reproducers : Edison sapphire 2 & 4 minutes  
Pathé both types

All kinds of literature connected with our hobby.

Write to me with full details of what you have to offer stating conditions and price.

W. Schenker

Zurich 11/51  
Switzerland.

I shall be in London from 1st. to 16th. May and hope to attend the 12th. May meeting of the Society

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FOR SALE \* FOR SALE \* FOR SALE

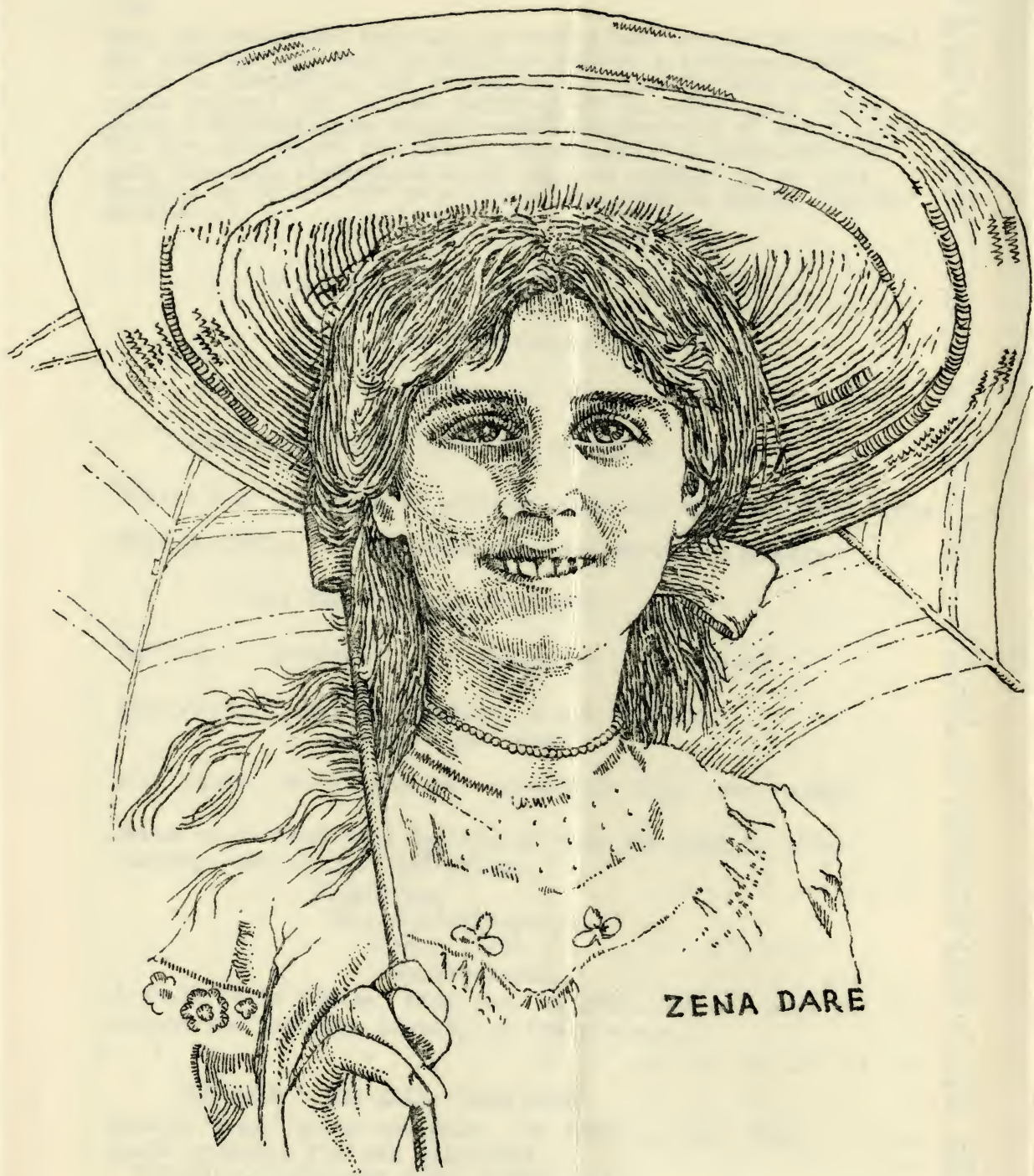
Edison "Home" motor for sale. No handle. £1 - 10s.  
Would exchange for wax cylinders.

E. Taylor, [REDACTED] London E.7.

Since writing, about electrical reproduction I have heard Sydney Carter's apparatus which which uses a 'variable-reluctance' pickup, achieving excellent results, pleasing to hear. E.B.









KING COTTON March - 1895

Commemorates the Cotton States Exposition in Atlanta.

Standard 561 Blue Amberol 3191 Disc 50268

LIBERTY BELL March - 1893

Sousa saw a patriotic play in Chicago,featuring the Liberty Bell, later that evening hearing his son's school class had had a parade in honour of the Liberty Bell in Philadelphia, this decided the title of his new march.

Standard 8134 Blue Amberol 3220 Disc 50636

MANHATTAN BEACH March - 1893

The Sousa Band played for several summer seasons at this resort. This march, the briefest he wrote, was composed for the President of the Long Island Railway, Austin Corbin.

Standard 9345 Blue Amberol part of 1711 Disc 50677

NATIONAL FENCIBLES March

Composed in honour of the U.S. Home Defence Forces.

Standard 9513 Disc 51483

NATIONAL GAME March - 1925 Dedicated to baseball. Disc 51631

NAVAL RESERVE March - 1917

Composed during Sousa's service with the Navy in World War I.

Blue Amberol 3387

PICADOR March - 1889 An example of Sousa's early style.

Standard 13116

POWHATAN'S DAUGHTER March Standard 10237

RIFLE REGIMENT March - 1886

Written for the Third Infantry Regiment. Sold outright 35 dollars. Amberol 364

SABRE AND SPURS March

Reference for this march gives 1927 as its year of composition, but this is obviously incorrect. A march written after the rhythm of galloping horses, the cavalry bugle being used in the trio. Blue Amberol 3592 Disc 50507

SEMPER FIDELIS March

Composed during Sousa's White House days with the Marine Corps Band for review purposes outdoors. Later adopted as the official Corps March.

Standard 8107 Blue Amberol 4046 Disc 50671

SESQUI - CENTENNIAL EXPOSITION March - 1926

Written to honour the 150th anniversary of the founding of the U.S. Republic.

Blue Amberol 5192 Disc 50904

= To be concluded =

PETS CORNER . . . . Woman to Divorce Solicitor:

"We're not drifting apart, we're in full sail"



Described by some fanatics as being like a giant controllable horn without the usual 'thump,thump,thump',my method is more expensive than others,but is considered by our President to be extremely good,retaining the Edison tone.

Firstly,buy a Garrard G.C.8.pickup cartridge priced £1-10s. and three feet of twin pickup wire with an outside 'screening' braid (about 5shillings) and a coaxial plug (1s.3d.).

Remove the rivets and split the cartridge.Then remove the crystal with extreme care!! Next,make a diaphragm of correct size from paraffin paper or card,cut a  $\frac{1}{4}$  inch hole in the middle. If you cut the diaphragm with a sharp pair of dividers"slightly small" it will leave the centre marked ready for the hole .Glue the crystal to the diaphragm with the 'T - shaped' piece of rubber over the hole.

When set, VERY CAREFULLY solder the blue and red inner wires to the 'silver paper' tabs on the crystal. At this stage NO HEAT must be allowed to travel to the crystal.This can be achieved by folding a wet cloth round the crystal or holding it between two freshly cut slices of potato as jewellers do in some of their specialised work.

Then glue a piece of thin sponge rubber over the lot,but not too near the edge of the diaphragm for this would interfere with the gaskets.At this stage do not let the braided wire touch either the blue or red wires.

Take a piece of 10 or 15 amp fuse wire and pierce through the middle of the 'T - shaped' rubber on the end of the crystal and pinch to the rubber with pliers.

Now connect the fuse wire to the stylus bar as in an ordinary connecting link,making sure that it does not touch any -thing between the rubber and the stylus bar.

Fit the diaphragm with the wire coming out of the top of the reproducer.Fit new gaskets and re-assemble the reproducer.Where the wire comes out,bare it to the braid and,with the braid touching the neck of the reproducer,secure it firmly with tape. Connect the wire to the co-axial plug.You must test to find whether the red or blue should connect to the centre.The other is fixed to the outside together with the braid.

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### HOW I PLAY MY CYLINDERS ELECTRICALLY

by Sydney Gray

I use a Ronette Binofluid Stereo Cartridge which,although costing around £2- 15 s.,can be used for all types of cylinders. Cut a circular piece of hardboard or tin to fit in place of the reproducer.Then cut a small oblong section and attach to the circular piece with a hinge that will allow it to fall . The stereo cartridge can be stuck to the oblong flap with Bostik or other suitable adhesive.Bore a hole in the flap and the disc through which a thread is passed and tied so that the stylus just rests upon the top of the cylinder.The wiring is simplicity itself. Take the mono leads only,from the back of the cartridge

In preparation - a special book reprinting the best articles from 'H & D News' 1 to 12 together with new material,& pictures which our artist Louis is drawing. The next ordinary issue of the 'Hillandale News' will be published on 9th. June.



through a hole in the disc, allowing sufficient length for the carriage to travel, and going to 'terminals' mounted on the phono graph case. Use a screened wire to take the signal to your amplifier.

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### ERNIE'S METHODS by Your Editor

Originally, some 11 years ago I used one of the late Mr. R. H. Clarke's cartridges. In this a crystal supported by rubber was housed in a little box mounted on a disc fitting in place of the reproducer. Through a hole, a piece of unspun silk connected from the stylus bar to a tiny arm clipped to the crystal. Screened wire took the signal to the amplifier. I had the misfortune to break this after Mr. Clarke's death.

Mr. James Dennis of Ipswich came to my aid by fixing a crystal to the original diaphragm in its reproducer. This worked well until I decided to try to 'improve' it - catastrophically!!!

I decided to use this method to my own ends. Buy a crystal mike insert from one of the cheap-priced merchants in radio spares - at approx 5 shillings nowadays with good Japanese stuff around - and glue it to the diaphragm. When re-assembling, pad the space with sponge rubber or foam plastic to improve the tone. When leading the wires, now soldered to the crystal as in Robin's method, allow the braiding to touch the outside of the reproducer to 'earth' it. This method does suffer from some rumble & hiss.

When stereo came along I purchased an Acos 'turnover' type. This I attached to the reproducer ring with Scotch Tape. Starting counting from the top, couple together on the cartridge tags 1 & 3, 2 & 4. Couple together the blue wire & the braid-screen, and connect them to tags 2 & 4. The red is attached to 1 & 3. Red is 'live' and blue-with-braid is 'earth'. Again, this needs filters to reduce rumble & hiss.

While admitting not having heard many other systems, I feel that a moving-iron assembly is best as exemplified by the late Mr. Adrian Sykes' "Electrograph". In this the stylus-bar is connected by thread a little bar mounted between two coils which are activated by it. The whole is housed in a special 'bakelite' case which Mr. Sykes was able to produce in his fully equipped workshop. The use of a moving-iron eliminated hiss & Rumble.

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### THE STYLII I USE by Sydney Gray

The diamond provided with the Ronette Binofluid cartridge is excellent for Blue Amberols. For wax cylinders use for a stylus a .008 sapphire on a Ronette shank purchased from Expert Pickups Ltd.

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DAN LENO. To inform enquirers . . . The illustration in our last issue showed him as 'Sister Anne' in the 1901 pantomime 'Bluebeard'. Our illustrations show Hetty King as she sang 'Ship Ahoy' and Zena Dare - both nearly 60 years ago. Both are still going strong. Miss King on the 'Halls' and Miss Dare on the point of retiring from her most outstanding record in 'My Fair Lady'. Best wishes to both.



# EDISON CONCERT AND OPERATIC SINGERS

By Syd Gray

## FLORENCIO CONSTANTINO,tenor.

He was born in 1869. He gave up the sea, where he was an engineer, to study singing. He made his debut at Montevideo. During his career he appeared at the Met, Manhattan, Covent Garden, State Opera, toured the U.S.A. with the San Carlo Company and was leading tenor with the Boston Opera Co. where he opened the House as Vasco de Gama in La Gioconda with Lillian Nordica. He was a very prolific recerder. He made discs for Pathé, Favorite, G & T, Victor, Columbia and both wax and Amberol cylinders for Edison. He died at the early age of 50 in Mexico City.

2 min. wax

4 min. wax

- |  |                                    |
|--|------------------------------------|
| B4 .Rigoletto-La donna e mobile        | 30003. Romeo-Ah leve toi           |
| B11. Barber of Seville-Ecco ridente.   | 30004. Mignon-Ah non credevi tu    |
| B12. Aida-Celeste Aida                 | 30005. Tosca-Recondita armonia     |
| B30. Martha-M'appari                   | 30019. Carmen-La fleur             |
| B40. Traviata-Dei mici bollenti        | 30027. Barber of Sev. Ecco ridente |
| B42. Manon Lescaut-Guardate pazzo son. | 30029. Favorita-Una vergine        |
| B49. Africana-O paradiso               | 30035. Pagliacci-Vesti la giubba   |
| B52. Cav. Rusticana-Brindisi           | 30038. Gioconda-Cielo e mar        |
| B59. Carmen- Alto la!                  | 30014. Africana-O Paradiso         |
| B63. Elisir d'Amore-Una furtiva        |                                    |
| B67. La Boheme                         |                                    |

He never made Edison discs.

Blue Amberols  
Otello-Niun me tema  
Mignon-Ah non credevi tu  
Aida-Celeste Aida

## MARIA LABIA, soprano.

She was born in Verona on 14th. Fe. 1885. She made her debut as Mimi in Boheme at Stockholm Opera 19th. May. 1905, and stayed there two years. For the seasons 1906-8 she appeared at the Komische Opera Berlin. Her New York debut was at the Manhattan Opera in Tosca on 9th. Nov. 1908. She sang in many other important Opera Houses. She created the role of Gingetta in Il Tabarro at the Costanzi, Rome on 11th. Feb. 1919.

She was a very fine soprano and her Tosca was greatly admired. Apart from her Edisons, she is known to have made records for the Odeon. company

4 min. wax

10" unpublished discs

- |                                      |                                |
|--------------------------------------|--------------------------------|
| 35021. Otello-Ave Maria              | Tosca-Vissi d'arte             |
| Blue Amberol                         | Aida-O terra addio(w. Janni)   |
| 28114. Cav. Rusticana-Voi lo sapete. | Aida-La fatal pietra(w. Janni) |
| 28153. Tosca. Non la sospiri         |                                |

Diamond discs


12" unpublished D-Discs

- |                                     |                                 |
|-------------------------------------|---------------------------------|
| 82037. Tre giorni che nina          | Carmen-Habanera                 |
| 82037. Seconda Mattinata            | M. Lescaut-In quel trine        |
| 82014. Tre giorni son che nina      | Mefistofele-Nenia de Margarethe |
| 82021. Pagliacci-Ballatella         | Otello-Ave Maria                |
| 82035. " "                          |                                 |
| 82038. Manon Lescaut-In quel trine. | Traviata-Addio del Passato      |
| 82503. La Boheme-Mi chiamano mimi   |                                 |

\*\*\* In 1926, masters nos. 12000-17999 were set aside for long playing discs, but most were unused.\*\*\*





 Miss HETTIE KING





## MARIA FARNETTI, soprano.

She was born in 1875. She studied at the Liceo in Pesaro. She toured with Mascagni's opera company in the U.S.A. in 1902, where she appeared at the Met in Iris. Only one of her recordings for Edison was issued, and of the remainder, only 4 masters exist at the Edison Foundation. She is believed to have recorded for Edison only.

Blue Amberol  
28139-Otello-Ave Maria

Unpublished 12" D-Discs  
Herodiade-Egli e bel  
Mefistofele-L'altra notte  
Otello-Ave Maria  
Serenata de Braga

## ANITA RIO, soprano

She was born in Alameda, California on 30th. August. 1873. Her concert debut was at Boston in the Messiah. In 1909 she appeared at Covent Garden, making her debut in Don Giovanni. She toured Great Britain in 1909 in Concert Tours with Caruso and Signor Tamini. After 1909 she appeared in Italy in operas & concerts. I can find no trace of her having made records for other companies.

Blue Amberol  
Mme Butterfly-Un bel di 4846  
Messiah- Glory to God 28219  
They were shepherds  
Goodbye 28214

Diamond Discs  
82301. Pagliacci-Ballatello  
82301. Don Pasquale-Pronto io son  
(w. Middleton)  
80277. Messiah-Glory to God  
They were shepherds  
80252. Good bye  
82299. Norma-Mira o Norma  
80761. Mme Butterfly-Un bel di

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DATING EDISON DIAMOND DISCS BY MATRIX NUMBERS

by Syd Gray.

Edison issued his first Diamond Discs in 1912 and used matrix number 1- then ran numerically until the last recording issued was 19343; in 1929. Such a simple and straightforward system, against the other disc manufacturers whose matrix systems were usually of a very complicated nature.

The matrix number on Edison Diamond Discs can be found on all discs at 6 o'clock on the label. If pre-1914 it would be found in the same position on the etched label. For every master, Edison insisted on three takes, and quite often all three would be issued under the same catalogue number. The take number was always a letter- A being the first, B the second, and so on. After the matrix and take number appears the stamper number of that particular batch. Therefore we have 4434-A-13 which means recorded in 1916, 1st. master, 13th. stamper. Below is a chart of dates of matrix numbers.

| Recording dates, Edison Diamond Discs |           |                    |
|---------------------------------------|-----------|--------------------|
| 1912                                  | 1-1200    | 1918 5601-6269     |
| 1913                                  | 1201-2582 | 1919 6270-6999     |
| 1914                                  | 2583-3199 | 1920 7000-7759     |
| 1915                                  | 3200-4299 | 1921 7760-8320     |
| 1916                                  | 4300-5200 | 1922 8321-8700     |
| 1917                                  | 5201-5600 | 1923 8701-9360     |
|                                       |           | 1924 9361-10170    |
|                                       |           | 1925 10171-10600   |
|                                       |           | 1926 10601-11356   |
|                                       |           | *1927 11357-18150* |
|                                       |           | 1928 18151-18991   |
|                                       |           | 1929 18992-19343   |



The BRITISH issues 1909 - 1912

This new volume, published by Sydney Carter with the assistance of members of our Society, revises that issued a few years ago. It is printed in a uniform style with the Blue Amberol catalogues already available, being neatly printed. It is useful to have laid before us information showing the wealth of material on wax Amberols, of which, unfortunately, little was transferred to Blue Amberols.

Our Catalogues to date

- |    |  |         |            |
|----|--|---------|------------|
|    |  | home    | U.S.A.     |
| 1. | The Edison Blue Amberols (of 23 countries)   | £1-10s. | ( \$6.50 ) |
| 2. | Edison Wax Amberols. U.S. issues, 1908-12    | 7s.6d.  | ( \$2.0 )  |
| 3. | Edison Wax Amberols, British issues, 1909-12 | 5s.6d.  | ( \$1.50 ) |
| 4. | British Blue Amberols, 1912-15               | 3s.6d.  | ( \$1.25 ) |

all post free.

Order from Major. H.H. Annand, "██████████", Field Heath Avenue,  
Hillingdon, Middlesex.

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THE THINGS I SAY ABOUT THE RECORDS I PLAY

by Alec Kidd— No.4.

Blue Amberols—

1750 The Blue Danube Waltz by the American Standard Orch.

1513 Just that You are You by Walter van Brunt

Once again I have linked two Blue Amberol cylinders together because I always play them together, merging the melody of the of the waltz into the vocal, using two phonographs.

The first of these is world famous, the second is little known, but init, the most exquisite part of the Strauss melody has been captured neatly and set to words, a reversal of the usual practice.

Dealing firstly with 'The Beautiful Blue Danube'; it was composed by Johann Strauss, Junior, known as the "Waltz King", and claimed to be the greatest writer of waltzes who ever lived. He was born in Vienna in 1825 and died there in 1899. His father who was also a great writer of waltzes could not bear the idea of professional rivalry from his sons, all of whom he intended for business. Johann, however, threw off parental control in 1844 and appeared as the conductor of the restaurant orchestra, where his new waltzes earned wide popularity. His father died in 1849 and he united his own orchestra with that of his parent, making a successful tour through Austria, Poland and Germany. In 1855 he was engaged to conduct at St. Petersburg for 10 years. His famous Blue Danube was composed in 1867 and took Europe by storm.

The black-curly-haired composer-conductor reached the apex of popularity when he paid his visit to America. The Americans took the Blue Danube to their hearts. At Boston a production costing 100,000 dollars had 20,000 singers and 100 different conductors. They did things on a grand scale in America in those days!!

The original M.S. of the Blue Danube is said to have been destroyed by burning in a stove by "Handsome Edd. e" (angry old man Strauss) in a fit of jealous temper at the success of contemporary members of the Strauss family.

The second of the records which I have enumerated has nothing to do with the sparkling waters of the Blue Danube for only part



of the melody has been extracted from the Strauss waltz. I give the words of the first verse and first chorus which you could sing to, the accompaniment of the American Standard Orchestra if you haven't the Van Brunt. Commence with the chorus, picking up the first 4 lines of the first verse after a brief interval, and so on to the end of the waltz:-

"I love a lady fair and shall love her all my life,  
But she does not seem to care even though she is someone else's wife.

Now you are just the man who could storm a woman's heart,  
Will you teach me if you can for I'd give all I've got  
to learn the art.

Chorus-

Is it your face, your charm and grace,  
Your air debonaire, so Devil-may-care.

Oh teach me the knack; your mode of attack, but there I'm afraid,  
Entre nous, it's just that you are you".

BOOKS - BOOKS - On your behalf some gallant members & I have been scratching around like hens collecting together a selection of books on the Music Hall & Stage, which will be listed & circulated to those interested. This will have to wait a while owing to pressure of work. In the meantime, I have several copies of "THE EARLY DOORS" by Harold Scott @ 8s.6d. plus postage. This is an excellent history of the origins of the Music Hall and goes on to the "Golden Age". It has excellent bibliography of the Music Hall.

David McCallum, our seafaring member recently called on Ray Phillips in Los Angeles. Phil Archer is ashore again for about two months - so get busy if you wish to contact or visit him.

Norfolk & Norwich Triennial Music Festival. If you plan to enter the competitive exhibition, please contact Mr. E. Murray-Harvey Park Tavern, Unthank Road, Norwich. We want some more volunteers to man the Society's 'propaganda' stall. Send your names to me. Dates. . 3rd to 6th. June.

Come on, be 'matey', Roger Denton is still waiting an offer of a 4 minute phonograph. Somebody has surely a spare one.

HORNS - HORNS - George Frow handles aluminium horns. Arthur Gallop makes papier maché horns to order. Many shapes and sizes. (Consult the Directory of Members for addresses)

My listing of Billy Williams recordings must now be almost complete, and I feel almost ready to publish it. Let me know if you have any single-sided Zonophones, Pathés, Columbias. Do not send details, just tell me you have them in case I wish to refer to you.

I would like full details of all records by FRANK CURTIS. Copy from the record titles, composers, and any 'master etc' numbers on label or surround. Play the records and tell me who it sounds like.

John Bratley wants cylinders and discs by Alexander Prince; discs by Berkes Bela, Dajos Bela; "When Mr. Moon is shining" by Jacobs and the Trocadero Orch; Zingari Quartet; Maxim Quartet; Zygfyrd & his Gipsy orch (Regal); Orch of Palais de Danse Berlin.

Let me know if you have details of any British 2 minute cylinders you have, or know about with numbers between 12800 and 12914. I should like details of 12929, 12930, 12931, 12932, 12935, 12939/40.

Ernie Bayly.



WANTEDWANTEDWANTED

ALL MODELS of BERLINER  
GRAMOPHONES.

BERLINER RECORDS

RECORDS of HISTORICAL,  
FAMOUS or NOTORIOUS  
PERSONALITIES

MUSICAL VIEW CARDS

BOOKS & CATALOGUES  
OF  
MACHINES & RECORDS

These items are required by a Member of our Society who wishes to remain anonymous at this stage. Send all your correspondence to me, in lieu of a 'box.number'.

Ernie Bayly, [REDACTED] Southbourne, Bournemouth.

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WANTEDWANTEDWANTED

UNUSUAL

CYLINDERS and Cylinder BOXES  
such as LAMBERT, WHITE, REX,  
STAR, MARKONA, STERLING  
EDISON BELL, CLARION

Jesse L. Jones. [REDACTED] Whittier, California, U.S.A.

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The Complete listing of all issued cylinders depends upon all of us giving whatever help we can. Sydney Carter, [REDACTED] Worthing, Sussex., is currently working upon Edison 2min wax; from the very beginning to the end. At present he wants help with some numbers in the 7000 series. He will also want help with 'foreign' issues, e.g. French, German, Spanish, etc. etc.

CLARION. Sydney still requires details of the following numbers-

4 22 30 36 42 43 55 65 68 69 70 100 145 186 306  
332 333 338 340 342 343 344 347 356 372 450 451 468  
469 470 494 510 513 535 537 550 551 563 588 601 734  
741 743 774 783 786 934 938 957 972 1011 1012 1013  
1014 1015 1016 1017 1021 1023 1025 1026 1029 1030  
1034 1035 1054 1059 1060 1110 1120 1124 and after.

The 'HILLDALE NEWS' is the official magazine of the CITY OF LONDON PHONOGRAPH and GRAMOPHONE SOCIETY. Editorial address; 19, Glendale Road, Southbourne, Bournemouth.